

American Art News

VOL. XIX. No. 11.

Entered as second class mail matter,
N. Y. P. O., under Act of March 3, 1879.

NEW YORK, DECEMBER 25, 1920

SINGLE COPIES 10 CENTS

IS IT A WHISTLER?

A special cable to the N. Y. Times from Paris says, "A picture of some flowers in an earthenware jug and some fruit on a table, which a poor artist, Stany Sassy, says he painted in 1905 and sold to a second-hand bookstall keeper for 85 francs, was exhibited for sale in a Paris art dealer's rooms some days ago at the price of 150,000 francs. It bore the signature of Whistler and the date 1859. Furthermore, the reproduction and description of this same picture were published in Theodore Duret's work on Whistler, published in 1914. It was then accepted as Whistler's work, and, according to the dealer who recently exhibited it, its authenticity has never before been challenged.

"As the result of the artist's charge a police inquiry has been ordered, and all the art experts in Paris are likely to be called in to help decide whether the Whistler is really a Whistler or the work which the painter sold for 85 francs.

"The history of the picture as given by the dealer, M. Fiquet, is this: He bought it as a Whistler from a French amateur, M.

After inspecting the original of the reproduction exhibited for sale in Paris they became convinced it was the picture Sassy had painted and was not by Whistler. "As proof they invoked what seems almost conclusive evidence, that it was not by Whistler. On the left hand of the canvas is the corner of another picture which the artist introduced to give balance to the painting. This picture was a photogravure of a well-known landscape by Corot, 'Goat Below Big Trees,' now in the Louvre, and painted between 1865 and 1870. But the 'Whistler' picture bears the date of 1859. 'How,' Sassy asks, 'could the American artist, wizard though he was, paint into his picture part of another picture that was not in existence till six years later?'

"Another proof seems to exist. The two cherries which Sassy declares he put into his picture have been so badly painted out that they are still traceable.

"Mr. Theodore Duret, who is among those who have been interrogated by the police, contented himself with saying in an interview that the whole business was really too

GERMANS BUY FRENCH ART

Paris, Dec. 15, 1920.
Finland follows Scandinavia in its enthusiasm for modern French painters, an exhibition of whose work is now on in Helsingfors. Owing to numerous purchases during the last few years, contemporary French painters are splendidly represented in the museums of Norway and Sweden, and, despite the exchange rates so terribly against them, Germans have again been showing their appreciation and foresight in buying at the Paris dealers' old and modern pictures. Some of these have said that it seems a shame that they should have to sell to Germans already.

Americans should bear in mind that France claims her modern school of painting to be still ahead of all others. Even the Italians, none too ready to admit their rival's superiority, and, moreover, none too financially flush, have evidenced their admiration by purchasing several pictures by modern French artists at the recent Venice exhibition for that city's museum. Among the selections made were paintings by

LORRAINE LANDSCAPES HERE

Of all the early great painters, Gelee, better known to the art world as Claude Lorraine, and who Ruskin said "first set the sun in Heaven," has been perhaps the most honored as an artist, for as "imitation is the sincerest flattery," by the imitation and copying of his unsurpassable landscapes. This country, especially, is full of such imitations and copies, for the most part painted many years ago, and not necessarily with the intent to defraud or deceive.

There are comparatively few veritable examples of the early master, even in the museums of Europe, and fewer still in private collections abroad, but when the art lover can see and study such authentic works his admiration for the old painter grows and grows.

The recent arrival here, therefore, of two authentic, beautiful and superior landscapes



THE RAPE OF EUROPA

Claude Lorraine (40x55)

Now at Satinover Galleries

Didier, for 90,000 francs. M. Didier in his turn bought it for 30,000 francs. from a German art dealer in Paris named Strohling, who had bought it from a collector in London for 3,000 francs. in the early months of 1911. At present it is not known who that collector was or what was the early history of the painting as one of the works of Whistler.

It appears that Sassy lived with a fellow artist, one Bebin, in the Rue Bonaparte and in 1900 they painted companion flower and fruit pieces and Sassy sold his canvas to a small dealer. Meanwhile, after the war, in which Bebin served, he held an exhibition of his works at Toulouse. He sold little, but among the few disposed of was his old flower and fruit piece. The purchaser of this work, a few days later, wrote him an angry letter, demanding his money back, because, as he said, the work was a copy of a Whistler, citing Duret's book on Whistler as evidence. Then Bebin and Sassy looked up this volume, and, to their amazement, found in it a reproduction of their companion picture, with the two cherries they had painted in blotted out, and with Whistler's signature and a date painted in.

complicated for him to give an opinion. He had always believed that picture was by Whistler, but was prepared, he said, for proof that it was not.

"The art dealer is not so philosophical, for he stands to lose the 90,000 francs. he paid a year ago for the disputed work."

MS. BY ORIGENES IN CHICAGO

Dr. Gunsaulus has recently presented the Chicago Museum with an illuminated manuscript decorated by Father de Chierici, one of the most famous of the Florentine illuminators of the XV. C. The manuscript has a historical value for the religious scholar as well as an artistic worth. It is the "Periarchon" of Origines, one of the greatest fathers of the church in the east. The binding of the book is modern, but the pages are of the finest Roman vellum and the calligraphy is unusually beautiful.

BRECK HEADS THE MUSEUM

Mr. Joseph Breck, formerly director of the Minneapolis Museum, is acting director of the Metropolitan Museum during the absence of Dr. Edward Robinson in Europe.

Roussel, Guérin, Vallotton, Vuillard, and drawings and lithographs by Steinlen and Redon.

BRANDER MATHEWS HONORED

Dr. Brander Mathews of Columbia has been elected Chancellor of the American Academy of Arts and Letters and a member of its Board of Directors. He succeeds Prof. William M. Sloane, recently chosen President of the organization to succeed the late William Dean Howells.

Mrs. Sterner "Holds the Fort"

Editor AMERICAN ART NEWS,
Dear Sir: We have read in your issue of Dec. 18 an article to the effect that Mrs. Albert Sterner was retiring from the position she occupies with our galleries. We wish to state on behalf of Mrs. Sterner and ourselves that your information is incorrect. Mrs. Sterner is not retiring and is continuing in the same position she has occupied the past six years.

Very truly yours,

M. Knoedler & Co.

N. Y., Dec. 20, 1920.

by Claude, now at the Satinover Galleries, 27 W. 56 St., is an event. One of these,

"The Rape of Europa" (40x55 inches) reproduced on this page, a portrayal of an old-time windswept roadstead with shipping, is in the master's best manner, rich in color and permeated with that atmosphere and sunlight which inspired the classic and beautiful eulogy of Ruskin, quoted above. The other (46x75 inches), a larger canvas, is entitled "A Roman Landscape" and has, in addition to a wide sweep of country with distant hills, all bathed in rosy evening light, a group of armed warriors in the right foreground.

Both pictures are unusually fine examples, and are both described and reproduced in Claude's own book, "Le Livre de la Verite," in the Bibliotheque Nationale in Paris. They are also fully authenticated in and by a letter, dated Dec. 23, 1912, written and signed by M. L. Demont, Conservator of the National Museums in Paris. The pictures were obtained, through neutral channels, before the French Government placed its virtual ban on art exportations from France. Mr. Satinover is to be congratulated upon their acquisition.

P. & D. COLNAGHI & CO.

(Established 1760)

Publisher by Appointment to King George



Paintings, Drawings, Engravings,
Etchings, Lithographs, Woodcuts,
by the Old and Modern Masters.

Experts, Valuers, Publishers

GALLERIES

144-145-146, NEW BOND ST.,
LONDON, W. I.

Cable Address, Colnaghi, Wesco, London

**JOHN SPARKS
OF LONDON**
**Chinese
Works of Art**

New York: 707, Fifth Avenue
London: 37a, Duke Street, W. 1.

THE FINE ART SOCIETY Ltd.
148, New Bond St., London, W. 1

Established 1876

Paintings, Water Colors,
Bronze Statuettes, Etchings
BY LEADING ARTISTS

ARTHUR GREATOREX

Fine Art Dealer
Publisher of Modern Original Etchings
and Mezzotintas.

14 Grafton St., London, W.

LEGGATT BROTHERS

By appointment to H. M. King George V.
His late Majesty King Edward VII and
Queen Victoria.

Pictures, Drawings and Engravings

30, ST. JAMES STREET, S. W. 1
and 62, CHEAPSIDE, E. C. 2, LONDON

WM. B. PATERSON
and CARFAX & CO. (Ltd.)
Pictures by Old Masters
Chinese Pottery and Paintings
5 OLD BOND STREET, LONDON, 1

THE LEICESTER GALLERIES

Leicester Square LONDON
ERNEST BROWN AND PHILLIPS, Proprietor

Etchings by Whistler, Zorn, Meryon and other
Masters. Fine Drawings—Old and Modern
Exhibitions of the Best Modern Art

GENUINE ANTIQUE

Rare & Early Period

FURNITURE

SPECIALIZED IN BY

R. SHENKER

70, Red Lion St., Holborn, London, W.C. 1

H. VAN SLOCHEM
OLD MASTERS

OBJETS D'ART

26c, King St., St. James, London, S.W.

LEON RICHETON, St. Johns Wood Art
Gallery, 78 High St., London, N.W. 8.
Drawings and Pictures by the Old Masters
and Early British School. Drawings and
Bronzes by J. M. Swan, R.A.

DEMOTTE of PARIS

27 RUE DE BERRI

cordially invites you to visit his new American branch

at

8 EAST 57th STREET
NEW YORK

Second Door from Fifth Avenue

OBJETS D'ART
SCULPTURES
TAPISSERIES
PRIMITIFS

All antiques of guaranteed authenticity

TABLEAUX DE MAÎTRES
MEUBLES DE PÉRIODES
TEXTILES
IVOIRES

S. J. PHILLIPS

113 NEW BOND STREET
LONDON, W. 1

**OLD ENGLISH &
FOREIGN SILVER**

**FINE MINIATURES
AND SNUFF BOXES**

**HENRY GRAVES,
GOODEN & FOX, LTD.**

Established 1752

Engravers by appointment to
H. R. H. The Prince of Wales.

PAINTINGS—Mezzotints in colour

ORIGINAL ETCHINGS—WATER COLOURS
60, & 61, New Bond Street
LONDON, W.

W. LAWSON PEACOCK & CO.

**ANCIENT and MODERN
PICTURES**

48, Duke Street, London, S. W. 1

Cables: Collective, St. James', London

No. III

From the Collection of Sir Everard Duncombe, Bart.



An exceptionally fine painting on panel by Van
Gool, 40x60 C. M. Unrestored, Signed
and Guaranteed. Price, 750 dollars.

Write, call or cable (Soundpost, London)

DYKES & SONS

84 NEW BOND STREET, LONDON, W. 1

Bromhead, Cutts & Co., Ltd.

Dealers in

PICTURES, PRINTS and DRAWINGS

by Old and Modern Masters

Publishers, Agents and Valuers

18 CORK STREET, LONDON, W. 1.

Telegrams: Bromcuts, Reg. London. Telephone Gerrard 8677

Newcomb-Macklin & Co.

**Picture Frame
Makers**

233 Fifth Avenue, New York

**Painting Frames
Mirror Frames
Decorative Specialties**

Art Galleries, Salesroom and Factory
State and Kinzie Streets, Chicago

Catalogues sent to Art Dealers,
Decorators and Artists

(Exhibitions Continued on Page 6)

Early Chinese Art

IMPORTANT EXAMPLES OF
Old Chinese Porcelain
Early Chinese Sculptures and Pottery
Rare Persian Faience
IN THE GALLERIES OF
Parish-Watson & Co. Inc.
560 Fifth Avenue New York

LONDON LETTER

London, Dec. 15, 1920.

Two sales of particular interest to the art-dealing world have lately occupied the salesrooms, one of art works belonging to the late Charles Davis, who occupied the post of art expert to the king, the other that of the etchings and drawings belonging to Richard Gutekunst, whose position here at the outbreak of the war was that of "an enemy alien." The Davis sale at Christie's contained a number of pieces of old French furniture which had in their time figured in various famous collections, proper both to French and English connoisseurs. Both Continental and British buyers attended the sale and prices reached a satisfactory all-round level.

At the Gutekunst sale the etchings fetched high sums. A fourth state of Rembrandt's "Three Crosses" brought in 280 gns., while the "Landscape with a Cottage and Hay Barn" went to Messrs. Colnaghi at 210 gns. Whistler's "Palace" was secured by Messrs. Connell at 315 gns.

King Charles' Portraits

Surely no monarch in history was so frequently limned as King Charles I. Among a collection of nearly 3,000 engraved portraits to be seen at the Francis Harvey Galleries at 6 St. James St., as many as 300 are of this monarch, who evidently made as great an appeal to the imagination of the artist as to that of the fiction writer. The prints, which were originally collected by William Salt a century ago, were eventually presented to the nation, but they are now disposed of, in order to obtain the necessary funds for the upkeep of the William Salt Library. There are a number of rare states among the portraits, notably one of the "Rosa Electa" portrait of Queen Elizabeth. New President of "Painters in Watercolors"

The Royal Society of Painters in Watercolors has elected Hughes-Stanton for their President, the landscapist who became a Royal Academician last spring and who is as much esteemed for the poetic quality of his work among French art lovers as over here. The Luxembourg, like the Tate Gallery, possesses examples of his art.

Exhibitions Now On

One seems to appreciate the Irish temperament most highly when expressed in terms of art or of literature. At present there are shown at the Eldar Gallery, Great Marlborough St., works by an Irish artist, May Guinness, which charms one by their pure Celtic individuality. She possesses the gift of imagination in an extraordinary degree and brings into her interpretation of nature forms a curiously suggestive vision which gives her compositions real distinction. In technique she aims at almost excessive simplification, but gains nevertheless extreme expressiveness by means of her rigid economy of line. Although she has still a good deal to learn (she cannot long have emerged from the student stage), she brings to her task talent beyond the ordinary.

There has been of late almost a plethora of modern French art, good, bad and indifferent. There is some of every kind in the present exhibition at the Goupil Gallery Salon, where Matisse and Cezanne figure among painters of considerably less claims to distinction. Unlike many of his followers, Matisse knows how to charm by his color harmonies, while Cezanne impresses the onlooker by sheer force of personality. But in the same exhibition there hang works which have obviously been inspired by these men, in imitators who have not grasped in the least the true essence of their art, with results which simply spell the waste of good paint and canvas.

L. G-S.

ROME LETTER

Rome, Dec. 10, 1920.

An important international exhibition of painting and sculpture will be inaugurated at Geneva Dec. 23. The Italian section will be represented chiefly by works of the advanced schools, and the painter Enrico Prampolini has been appointed commissioner for Italy by the Hon. Rosadi, Under Secretary of the Ministry of Fine Arts. The exhibition, which will be opened by a delegate of the League of Nations, will, it is hoped, derive some advantage from the presence in Geneva this month and next of so many political and other personages of importance. Among the nations sending works to the show are France, England, Italy, Holland, Germany, Switzerland and Norway. The U. S. is not represented apparently. Among the Italians sending pictures or sculptures one notes Soffici, Prampolini, De Chirico, Porcella, Sensani and Galante.

Studio Shortage in Rome

The most desperate expedients are being suggested in order to combat the studio shortage here, which as a part only of the housing problem is becoming more and more acute. There are practically no painters' studios available for artists in this city, and even a man so well known as Armando Spadini has to be grateful if the Commune will allow him to use a kind of delapidated summer-house in the Villa Borghese, the park of Rome. Pressure is being brought to bear on the Ministry of War to permit some of the military barracks to be turned into studios for the numbers of artists who

PARIS LETTER

Paris, Dec. 15, 1920.

Half a century (1870-1920) is covered by the Renoir pictures now shown at Durand-Ruel's, which are a survey of the entire career of one of the most gifted, prolific and influential of modern painters. It is a delight to find on the walls some examples of the earlier part of Renoir's career shown at the Paris Exposition of 1900, notably "La Petite Danseuse" (1874), reminiscent of Velasquez, and the "Tasse de Thé" (1879). Renoir, like Rodin, positively worshipped the youthful human body, but so simply, so ingenuously that neither ascetics nor prudes could reproach him. If anyone were to doubt his candor let him see Renoir's manner of depicting childhood. The most exquisite figure in the famed "Famille de l'Artiste" is perhaps the little tottering child in the foreground, while for a marvel of feeling and truthfulness the child writing is beyond compare.

If the "Baigneuse s'essuyant" and the "Femme Couchée" are the outcome of a certain sensuality, then, considering the result, the artist must be praised for it. Every factor is justified if potent in the realization of beauty such as this—flesh which has the qualities of the blooming flower. But the truth is, it was painted by the same eye and hand which saw and rendered those flower pieces whose color seems to have been drawn from the flowers' very substance, and those landscapes, the astoundingly atmospheric "Pont Neuf" (1872) and the luminous "Venice" (1881).

Among the portraits are one of the artist by himself in profile and whose ironical

The Gorham Foundries

give to the casting of life size, colossal and small statuary that painstaking and sympathetic handling which alone insures the most successful result.

Particular attention is being given to the patining of statuettes.

The Gorham Galleries are a continual exposition of everything new in contemporaneous sculptures.

Correspondence Solicited

THE GORHAM CO.
FIFTH AVENUE and 36th STREET
NEW YORK

versed in modern sculpture. At the last but one Autumn Salon he showed a "Bacchante" of most original design, included in the present exhibition. A Tanagrean spirit infuses many of his feminine figures, the "Two Young Girls Seated," for instance, although much above the size of the little Greek terra-cottas and a most exceptional figure of a "Mother and Child Romping" which has something of the refinement and vigor of Clodion as also much novelty in the pose.

Few people will resist the temptation of comparing the artist's drawings with those of Rodin, but it would be more to their credit were they to seek wherein they differ. Washed on to China paper, they are not the sketches that were Rodin's, but far more pictorial—indeed, they are generally compositions on a vaster scale with varied and fanciful plays upon color. This group suggestive of a theme attracts Bernard more than it did his great predecessor. M. C.

A GOOD TRANSACTION

Two years ago a well-known Paris dealer bought two little pictures representing sujets galants. Comte Greffulhe happened to be passing the shop and asked for the pictures to be sent to him. This was done according to his wish and he showed them to Mr. Georges Hoentschel, the late collector, and asked his advice as to the price—10,000 fr.—asked for them. Mr. Hoentschel thought it too high and the pictures were returned to the dealer. Shortly afterwards another picture-lover, I. M. Jules Strauss, went into the shop—Bernheim Jeune's, as it happened—and, seeing the pictures, bought them at once at the price asked, and took them away with him under his arm. On his way home he met M. Jacques Seligmann, to whom he showed his purchase. Liking them, Mr. Seligmann suggested he would undertake their sale, the profit to be divided between himself and Mr. Strauss. A few days later he sold them for 20,000 fr. to a private collector.

The two pictures were by Schall, "Le Couche" and "Le Lever," and which, at the Bardac sale in May last, fetched, in the midst of general excitement, 200,000 fr. with the costs.—Les Arts, Paris.

A RYDER STRANGELY LOST

The picture entitled "The Barnyard" (12 x 11½ inches) by the late A. P. Ryder, reproduced on this page, has been strangely lost in transit between Washington, D. C., and N. Y. The work, a most typical example of Ryder's strong art, was one of the Duncan Phillips collection of Washington, a selection of which is now on exhibition at the Century Club. It was sent by the Security Storage Co. of Washington from that city by a motor van to Messrs. Budworth & Son in N. Y. and must have disappeared in transit, for it was one of three in a case, which was weighed when shipped and unshipped from the van, and the unit of weight lost missing from this case when received by Messrs. Budworth & Son, equalled the weight of the picture. Anyone finding the picture is requested to kindly communicate with the Phillips Memorial Art Galley, 1218 Connecticut Ave., Washington, D. C.

LAI-YUAN & CO.
C. T. LOO

557 Fifth Avenue, New York

**Chinese
Antiques**

BRANCHES

PARIS—SHANGHAI—PEKIN

FERARGIL

Galleries:

607 FIFTH AVENUE at 49TH STREET

NEW YORK

AMERICAN PAINTINGS

cannot find a place in which to work. At the same time the Government is considering the advisability of allowing the adaptation of some of the sparsely inhabited convents and monasteries for the same purpose. The commune is taking some practical steps and will set aside a few more huts and summer-houses in the Villa Borghese for the use of artists. Further, even the towers in the ancient city walls are to be made habitable again with a view to turning them into studios. These will certainly make picturesque, if somewhat inaccessible, habitations, lying as they do naturally on the outskirts of the city. Numbers of studios are occupied as stores or garages even, while others have been turned into elegant garconnières by rich men who have nothing to do with art. American visitors and painters who used to come here and take their choice of the charming studios in the Via Margutta would find that the times have changed very much. Edgar Storer.

Some 90 of Harry B. Shope's admirable etchings were sold from his recent exhibition at the Mussman Galleries.

Mr. Isaac Simmons, of Lewis and Simmons, sailed on the Imperator for Paris on Thursday.

STUDIO FOUNDED
IN 1840
ESTABLISHED IN NEW YORK
SINCE 1907
ROUGERON
94 Park Avenue, between 39th and 40th Streets
PICTURE RESTORATION
Highest References from Museums, Collectors and Picture Dealers

AMERICAN ART NEWS

Entered as second-class matter, February 5, 1909.
at New York Post Office under the Act
March 3, 1879.

Published Weekly from Oct. 15 to July 1 inclusive.
Monthly from July 1 to Sept. 15 inclusive.

AMERICAN ART NEWS CO., INC.
Publishers

15-17 East 40th Street
Tel. 7180 Murray Hill

JAMES B. TOWNSEND, President and Treasurer.
15-17 East 40th Street

REGINALD TOWNSEND, Secretary
15-17 East 40th Street

SUBSCRIPTION RATES

YEAR, IN ADVANCE	\$3.50
Canada	3.85
Foreign Countries	4.25
Single Copies	.10

WHERE ART NEWS MAY BE
OBTAINED IN NEW YORK

Brentano's - - - - Fifth Ave. and 27th St.
E. H. & A. C. Friedrichs Co., 169 W. 57th St.

WASHINGTON

Brentano's - - - - F and 12th Streets

BOSTON

Vendome News Co. - - - 261 Dartmouth St.

CHICAGO

A. C. McClurg - - - - 218 Washington St.

PHILADELPHIA

Wanamaker's - - - - (Book Counter)

CHARLESTON, S. C.

Hammond's Book Store - - - - Broad St.

MONTREAL

Milloy's Book Store, 241 St. Catherine St. W.

LONDON

Art News Office - - - 17 Old Burlington St.

Bottom, News Agent,
32 Duke St., St. James, S. W.

PARIS

Galerie Simonson - - - 10 Rue Gaumartin

Vol. XIX DECEMBER 25, 1920 No. 11

CHANGE OF ADDRESS

When a change of address is requested,
both the new and old address should be
given. Two weeks' notice is required for
changing an address.

APPRaisALS—"EXPERTISING"

The "Art News" is not a dealer in
art or literary property but deals with
the dealer and to the advantage of both
owner and dealer. Our Bureau of "Ex-
pertising and Appraisal" has conducted
some most important appraisals.

THE DECEMBER BURLINGTON

The December issue of the Burlington Magazine has several articles of unusual interest and importance, Mr. C. J. Holmes writes of the Spanish Paintings at Burlington House, and Mr. R. L. Hobson contributes a fourth paper on the Chinese porcelains in the Leonard Gow collection. There is an informing study of Blake's woodcuts by Mr. Lawrence Binyon, and an equally instructive one on the early Italian pictures at Cambridge by Prof. Oswald Siren. Mr. Roger Fry writes of modern paintings in a collection of ancient art and there are articles on the "Chinese Philosophy of Art," a first paper, by Mr. Arthur Waley, on the "Vienna Armory" by Mr. F. M. Kelly, and on "A Mahogany Cabinet for bric-a-brac at Dudley House" by Mr. Herbert Cescinsky. There are the usual monthly Chronicle Letters and Reviews. The Burlington can be had from the American agent, James B. Townsend, 15 E. 40 St.

M. Benedite in Buffalo

M. Leonce Benedite, who arrived in N. Y. late in October but who unfortunately has been ill in the hospital since his arrival with an acute attack of rheumatism, went to Buffalo Thursday last to remain until Jan. 3. He will lecture at the Albright Gallery on Sunday aft. on the "Relations Between French and American Schools" and will also deliver other lectures while in Buffalo.

OLDHATOPHOBIA

(Copyright 1920 by Charles Vezin.)
Being part of an address delivered before
the Fellowship of the Pennsylvania Academy
of the Fine Arts.

By
Charles Vezin.

And speaking of Old Hats, the changing styles such as the straw, the derby, the "top" hat, are seldom beautiful; usually they are hideous and absurd. If you have in your garret a derby or a straw of the vintage of a few years ago you will know what the present "new Fall styles" will look like in a decade. And so with the passing "blocks" of art. It is the fixed styles of hats that have beauty such as the Roman helmet, the Indian headgear, the ancient Teuton boar's or bear's head, the Scotch bonnet, the Tyrolean hat, the Spanish, the Italian. These do not change with the seasons. National costumes are always beautiful or interesting or quaint. We are forced to wear each season, and to buy before the last year's has become worn out, the junk dictated to us by a few very ordinary men in Paris or London. And so a few very ordinary men, a few corrupt and ignorant phrase-makers of art say "Old Hat," when we still believe that color and light and atmosphere and decency are essential in a painting.

And they tell you there is nothing to gradation, vibration, color, and that you must omit the high light. It is as if they went into the Scotch Highlands, the Tyrol, Taos, Japan, and said: "Here, you 'Old Hats,' the derby is the only thing." They speak of Mid-Victorian; it will soon be Mid-Wilsonian, Mid-Leninian; as dead as the Mansard roof, the Queen Anne cottage, the "carpenter's classic," whilst the "Glory which was Greece, the Grandeur which was Rome" and the Gothic cathedral never become "Old Hats." Just now they are trying to make a virtue of necessity or rather a virtue of their own limitations by plagiarizing Cezanne.

The imitation Cezanne is even worse than the imitation Raphael, imitation Barbizon, imitation Sargent and imitation Phidias.

A terrible disease has smitten some artists; let us call it OLDHATOPHOBIA. It is like the influenza in that it takes different forms in the various "passing influenzas." Sometimes the particular influenza is deadly, as when accompanied by a pernicious form of pneumonia, another year the complications are bronchial, again it affects the ears and at another time the nerves.

Influenza-Sargentitis

And so OLDHATOPHOBIA takes different forms as the several fads fit by. When I began to study art 22 years ago, art influenza took the relatively benign form of influenza-Sargentitis. You were an old hat if you obliterated a single brush stroke, and dexterity calling itself spontaneity was the fetish. At that time the only old names heard in art schools were Franz Hals first, with Velasquez second. Rembrandt, Michael Angelo, Raphael, Leonardo were never mentioned. The modern idols of that day were Sargent, Zorn and perhaps Whistler. Today many students have never heard of Sargent. That epidemic was relatively harmless, although it has left in me an incurable tendency to work with undue speed; and it turned out thousands of failure who thought dexterous brush work was the end of art, whilst it was their end as artists. Then came a period when the only thing worth while was "character;" and color, drawing, composition, pattern, form, were a sign of the old hat, and "character" usually consisted in the portrayal of the character easiest to portray, i. e., the tramp, prize-fighter, street walker or gamine. Then came the "lemon peel and blue" era. After that it was all "broken color." Then the "blonde" period rapidly turned into albino. "Vibration" followed and form was eliminated. Then the form of a tree with its wonderful structure as loved by Courbet and Corot and John Carlson was "old hat." It was only necessary to make a bunch of brush marks at right angles, blue, yellow and red.

Three Varieties of Oldhatophobia

There are three varieties of OLDHATOPHOBIA and each is confined to a special class or age. Some diseases are relatively benign at one age which become deadly at another. The ordinary pneumonia rarely kills the young. It is deadly to the old. On the other hand whooping cough is dangerous with nurslings, less so when one is a few years older.

The Student Period

And so there is the OLDHATOPHOBIA of adolescents. They want to be "up to the minute" in art just as in clothes, manners and slang. These members of the Freshman class of art are always for the "last word," the "swagger," the "swank." One sees the latest haberdashery at colleges, the smartest frocks at football contests. One always gets the dernier art cri at art schools. And many of the very young wear the new block because they know nothing else. That variety of the malady is usually outgrown.

The Incompetent Period

The second variety results from another almost universal predisposition, incompetence. In this variety the patient, finding that he cannot get "air," color or truth,

votes these "academic" and then proceeds deliberately to intensify his shortcomings. Thus, not being able to "make a head exist" he flattens it out completely. Not knowing how to put the background back he says I don't want it there. Getting false values and muddy color he intensifies these faults and becomes a full fledged "modern." Not being able to construct an eye he turns it into a prune pit and is welcomed with open arms by "the movement."

This art is the science of making a virtue of necessity. It is "the fox having lost his tail says there must be no tails." The only difference is that these foxes never had tails to lose. These are but jokes as the adolescents are mildly amusing.

The Pernicious Variety

But now we come to the far more rare but pernicious variety of the disease which is really my theme. Not only is it the most deadly to the individual, but it is the most infectious, spreading to those who come in contact with art, such as critics and dealers, and planting the seeds of the disease in the two classes first named. This variety of the plague affects those nearing middle age. There are some that turn to the degenerate in consequence of emotional surfeit, but that is not my present subject and does not come under the head of OLDHATOPHOBIA. It is a different manifestation. The class of which I am speaking frantically endeavors to escape from the (perhaps unjust) accusation of being "old hat" by "talking" through "their new hat" or usually "through the hat" which they have borrowed or stolen. The old are rarely affected. The favorite breeding ground of the germ is in men between thirty and forty-five whose pictures have not been selling, but who have taken some of the coveted major honors at the large exhibitions, their cleverness momentarily hoodwinking confused and jaded juries of award, who, if the decisions were left until the end of the show, would place the wreath upon less blustering heads. And it is this prize winning record of their honest, although unimaginative, period that makes them so dangerous, for it confuses the injudicious. They find that they have got so far and appear to be going no farther and the prizes do not continue to come. And incidentally they find they cannot run the government of art, and so they are "agin the government" and become "radicals."

They are men of much ability to draw and paint and talk. But they do not feel, and that is why no one wants to buy their demonstrations of ability. Their "art" is at best consummate rhetoric and oratory—not poetry or wisdom. Their rhetoric conveys no universal message. Their oratory will never sound down the ages like the Sermon on the Mount and the Gettysburg oration. They are just campaign "spellbinders."

Not only do they intensify their own faults, but neo-plagiarize all that is bad, unpleasant and demoralizing in the dug-ups, very much as if a man who wanted to be like Abraham Lincoln started in by telling spicy stories. Moreover, they forget that the dug-ups would not paint at all as they did if living today and in the place where the neo-copycats live.

A little while ago they were telling the students that they must not look at the Old Masters. But not being able to get away with that, they now have the ludicrous nerve to say: "These men were trying to do what we are doing" and they discover in the old what every true artist always knew to be there.

Their work is not bad enough to be "popular" and sell, nor is it good enough to be bought by those who appreciate the true appreciator. They are not rotten enough to appeal to the man who says: "I don't know nothing about art, but I know what I like." And who then pays a good price for a J. G. Brown or a Meyer von Bremen. Nor have they anything for the man who knows nothing about art but who is sensitive to the appeal of beauty. And they have nothing or those who require something in a work of art beyond dexterity, knowledge, technical ability and effectivism. They have had nothing to say and have said it well. Having felt nothing worth while, they have expressed that nothing with a dynamic rush. Never with all their brilliancy, all their surface blandishments, having won anyone's heart, they, like some women who have never won true love are "tired of being good," and getting nowhere with their ability minus feeling, either artistically or financially, with their punch and no heart for after all "gutsomania" will only carry you so far, they flop in despair to incoherence, for incoherence is the true friend of the commonplace failure. To be incoherent and interesting may be worth while. To be coherent and interesting is vastly more difficult and vastly more worth while.

The reason coherence is rejected is because failure in art is almost universal and the incoherent one can disguise his failure behind the curtain of the noncommittal, whilst the coherent stands out for what he is. Their eloquence is glibness, they have "the gift of gab" in paint. And so they mutilate their "gab" and their glibness into incoherence and in this guise try to sneak into the Temple of Fame and Fortune.

One of them said to me: "I have got so

far and I cannot go any farther with this kind of art." He hasn't got anywhere and he can't get anywhere. For to arrive in art you must have feeling and imagination, you must have heart as well as "punch." Shakespeare never would say: "I have got so far, I know every word, every sentence in the English language, so I will study Sanscrit." No great artist ever followed a fashion, he unconsciously makes a fashion, and those that follow it are at best "second-raters."

This class welcomes the incoherent incompetents for their name is legion, and it takes numbers to make a "movement." These may not be congenial companions but they at least have a common enemy.

I have said that, like the influenza, OLDHATOPHOBIA varies periodically, taking the shape of Sargentitis, Monitis, Cezanitis, El Grecophilitis, etc. But there is one complication which always accompanies it, especially in the third class, namely,

Progressivism

The difference between progressivism and progressiveness is something like the difference between omniscience and "knowing it all." Progressivism is the fool's progressiveness. Complaisance is the tolerance of either the vicious or the stupid. And the trouble with our times is simply "the Great Stupidity" which belongs to all times but which now is unopposed as never before, and that stupidity cannot distinguish between the meritorious and the meretricious, tolerance and complaisance, sentiment and the sentimental, the dramatic and the theatrical, the serious and the lugubrious, liberty and license, sweetness and the sugary, dignity and the pompous, purity and prudery, justice and vengeance, love and the erotic, discipline and tyranny, law and despotism, patriotism and Chauvinism, happiness and pleasure, between progress and progressivism. To sense the difference between these distinctions marks the true artist.

Progressivism always looks forward. That is a characteristic of youth, for life lies before it. But a great general looks ahead and to each side and to the rear and above and below. The successful mountain climber does not always go in one direction and must be willing to retrace his steps to find the only path that leads to the summit. The progressivist would call him reactionary. The progressivist always keeps straight ahead, whether there is an impassable crevasse in the way or not. Another form of progressivism is atavism, progressing backward, resuscitation. They resuscitate second-raters, exalting them in a super-class.

The "Geevee" Critics

OLDHATOPHOBIA has one strong ally, the "Geevee" critics. Writers on art will tell you that one soon runs out of material when one has to furnish an article every week, that there is much sameness to such matter, limited vocabulary, etc. So something "new" is a perfect boon to them. Just now it is "form" which is nothing new, any more than Gauguin, Cezanne or Renoir are new. But the craze is new. And all crazes are short-lived. So this "passing influence" will be just as ephemeral as Cubism, Matisse, etc.

Most of these men are essentially barren of ideas and must cover this barrenness by novelty chasing. That they must have something new about which to spin phrases or lose their jobs does not concern us.

The Art Rushers

You young ladies all know the fellow who "rushes" a girl, calling on her every night, who takes her to the theatre, dances, football games, sends her flowers and candy, and then after two weeks never goes near her again. And so we have our Art Rushers. Just now they are rushing Cezanne, Renoir, Vangoo goo Eyes, Gauginetta and Ella Greco, and poor little Moneta and Manetina are forgotten. Now girls don't lose your heart to the rushers, take their candy, flowers and good times. Get what you can out of them. But don't believe them until they have stood the test, when they tell you that you are the only girl. And so get what you can out of Van Gogh, Cezanne, Renoir, Gauguin and El Greco. And get from them not only what you should be but learn what you should not be.

The Old and the New

"Old friends are best friends," not because they are old but because they have stood the test of time. Nothing gets old so quick as the new, and the old never gets old. The explanation is this, that the old which survives the generation of its creators is immortal, whilst the new is, now as in the past, one of the 999 in 1000 that is destined to live. The old is one of the thousand that has won immortality and the new has but the one chance in a thousand to live.

Old art is not like an old man who must die. It has won immortality and eternal youth. New art may produce its one in a thousand to join the exalted company. But that one in a thousand will not come from the victims of OLDHATOPHOBIA.

The growth of an artist is like the growth of a man or woman, not one of steady consistent progress. There come periods when development bursts into a crescendo, the

(Continued on Page 5)

Duveen Brothers

**PORCELAIS
TAPESTRIES
OBJETS D'ART**

Paris — New York

J. FÉRAL
Ancient Paintings
7 RUE ST. GEORGES
PARIS

Galerie Brunner
11 Rue Royale Paris VIII
Paintings by Old Masters

LENNIE DAVIS
Pictures by Old Masters
7 Place Vendôme - - Paris

MODERN FRENCH PAINTINGS
Matisse, Picasso, Derain, Vlaminck, Marceau, Laurencin, Modigliani, Renoir, Gauguin, Monet, Manet, etc.
FINE NEGRO ANTIQUES
PAUL GUILLAUME 108 Faubourg St. Honore PARIS

CHARLES POTTIER
Packer and Shipping Agent,
14, Rue Gaillon, Paris.

Galerie Simonson
19 RUE CAUMARTIN, PARIS
PAINTINGS
F. SIMONSON. . . . EXPERT

DETROIT
Prizes offered by the Founders' Society of the Detroit Museum for paintings shown in the Michigan Artists' exhibition have been awarded as follows: First prize, \$100, to Roman Kryzanowsky; second prize, \$50, to Paul Honore; third prize, \$25; to James Scripps Booth. Samuel Cashwan was awarded a special prize of \$50 for the best group of sculpture.

The exhibition of British arts and crafts in Detroit will go to Phila., Boston, Buffalo, and Pittsburgh. Misses Helen Plumb and Alexandrine McEwen of Detroit spent four months in England last summer assembling the collection. There are 50 exhibitors, and contains the best work produced today in Great Britain in the fields of weaving, jewelry, ivory carving, enamels, book binding, embroidery and illumination.

Several watercolors by Stephen Haweis have been purchased by the Detroit Museum.

HENRY REINHARDT & SON

**Old and Modern
PAINTINGS**

New York
606 Fifth Avenue

Chicago
536 S. Michigan Avenue

Paris
12 Place Vendome

OLDHATOPHOBIA
(Continued from Page 4)

fortissimo of the adolescent. Within a year the little girl is a maiden, the boy a youth. In the periods of slow growth let us not become discouraged and in despair turn to OLDHATOPHOBIA, incoherency and progressivism.

"The superficial crave the new, the wise find the new in the old."

All of which is not a protest against progress, nor against the new, nor against change, but against the modernistic iconoclasm which is for the new because it is new, against the old because it is old, no matter which has the greater right to live or whether both should survive. Art should be the expression of its time. But great art belongs to all the ages. Let us not refuse the priceless heritage.

* * * * *

Editor of AMERICAN ART NEWS:

Dear Sir:—In justice to your readers I must qualify the foregoing. "Form" is now being supplanted by just the opposite, "Mysticism." So you must patronize Winslow Homer and call him "Old Hat." Of course Mysticism belongs to the age of the wireless telephone and not to the middle ages; Mystery—Mysticism—Mystification—Hoopla!

And the biggest joke of all is that the "Oldhatophobiacs" do not know that the Renoirs they are copying are not the Renoir of the days of his vigor, but by the paralytic Renoir of palsied hand and brain, the Renoirs all pink and yellow pudding, with ankles like barrels, and feet like meal bags just because Phidias did not like that kind of a leg show; poor, poor old Phidias—he knew no better!

Charles Vezin.

N. Y., Dec. 20, 1920.

NANUET (N. Y.)

The Nanuet Painters, a group of artists painting in Rockland and Bergen Counties are holding an exhibition in Haring Hall, Westwood, N. J., through Dec. The pictures are principally familiar scenes of the local countryside which abounds in a variety of motifs.

The group held a successful exhibition at Nanuet, N. Y., Sept. last which was popular with the general public, as the large number of visitors and attendant sales exceeded expectations. The success thus achieved has given momentum to the art movement in this section. The Mayor's Committee of Westwood, N. J., a town of 3,500 people, is cooperating with the painters and the work of these painters will probably be shown in other large towns such as Hackensack, Ridgewood and Nyack.

The paintings of this group run nearly the whole gamut of sane art expression and there is not much sameness about the exhibition. The following artists comprise the group at present, John Costigan, Pearl River, N. Y., Daniel Kotz, Park Ridge, N. J., Wm. Howard Donahue, Nanuet, N. Y., Charles A. Burlingame, Nanuet, N. Y., Frances Keffler, Hillsdale, N. J., Ottlie Serrell, Montvale, N. J., Sara Hess, Hillsdale, N. J., Faith Ivimey, Westwood, N. J., Walter H. Bollen-donk, Nanuet, N. Y., Albert Insley, Nanuet, N. Y., and K. Ando, Spring Valley, N. Y.

ST. PAUL (MINN.)

In common with many other organizations, the St. Paul Institute found it necessary to considerably curtail its activities during the war. It is now working out its "reconstruction program," one item of which is an exhibition of work by Northwestern artists. If it is found feasible, it is hoped to hold such an exhibition in the early spring. Artists of the Northwestern states have been asked whether they will be ready for such an exhibition.

NEW ORLEANS

The Delgado Museum will give a prize of \$250 for the best oil by a local artist at the annual exhibition, March 13 to April 1, the picture to become the property of the Museum.

"The Black Cape," by Sidney E. Dickenson of N. Y., has been purchased by the St. Louis Museum.

ESTABLISHED 1800

The Ehrich Galleries

Dealers in

Paintings by "Old Masters"

707 FIFTH AVE., at 55th St., NEW YORK

IMPORTANT works of the "Old Masters" are to be found in our galleries at all times. Notable and rare examples are constantly being acquired by us. Paintings purchased from us are always exchangeable at the full purchase price.

Bonaventure Galleries

536 MADISON AVENUE

New York

**BOOKS - - ENGRAVINGS
DRAWINGS - FURNITURE
ART OBJECTS - PAINTINGS**

Milch Galleries

**AMERICAN
PAINTINGS**

108 West 57th Street

NEW YORK

Hotel Majestic Art Salon

72nd St. and Central Park West

Unusual exhibition of paintings, Marvels of the Sunrise by John W. Hawkins.
From December 18.

**Philadelphia School
of Design for Women**

Woman's Opportunity

Thorough training given in Design, Illustration, Fashion Illustration, Interior Decoration, Portrait Painting, Sculpture, etc.

ESTABLISHED 1844

Our graduates in every department are in demand at large salaries.

Write for catalogue to Secretary
Broad and Master Streets
PHILADELPHIA

CLEVELAND

Among the pictures, prints and other objects recently presented by Mr. J. H. Wade to the Museum is an unusually fine example of Mary Cassatt, "La Sortie du Bain." Another of Mr. Wade's gifts is Reynold's "Lesbia and Her Dead Bird."

KANSAS CITY

Under the new director of the Institute, Mr. Virgil Barker, and with the cooperation of the Alley & Trask and the Rehn, Milch, Daniel and Macbeth Galleries of N. Y., the new Art Institute is holding an exhibition of 50 representative American paintings. Among the exhibitors are Melchers, Benson, Redfield, Kroll, Arthur B. Davies, Myers, Sloan, Bellows, Henri, Woodbury, Thayer, Symons, Frieske, Waugh, Spencer, Breckinridge, Carlsen, Haasam and Helen Turner. The display is a notable one.

DURAND-RUEL

New York - 12 East 57th Street
Paris - - - 16 Rue Laffitte

WILDENSTEIN & CO.

HIGH CLASS
OLD PAINTINGS
TAPESTRIES
WORKS OF ART
Eighteenth Century
FURNITURE

647 Fifth Avenue - New York
Paris: 57 Rue La Boetie

ARLINGTON GALLERIES

274 Madison Avenue, bet. 39th & 40th Streets

IMPORTANT
AMERICAN and FOREIGN
PAINTINGS

Bourgeois Galleries

Old and
Modern Masters

668 Fifth Avenue New York

Frank K. M. Rehn

Specialist in

AMERICAN PAINTINGS

6 West 50th Street NEW YORK

WANTED—A Chinese-Lowestoft dinner service. Must contain over one hundred pieces and plenty of plates. Blue and white preferred. Address 85 Chestnut Street, Boston, Mass.

PORTRAITS AND PICTURES COPIED—Families, individuals or firms, who on account of removal, settlement of estates or other reasons, may have to dispose of cherished family portraits or other pictures and who may wish to have copies of the same to perpetuate family traditions and memories for relatives or friends or for historical or business purposes, may have such copies made at moderate cost by an experienced artist, an exhibitor for many years at the Royal Academy, London, and Pa. Academy, Phila.—Apply J. S. American Art News Office.

PRINT SALESMAN—A Print Salesman of experience, fully competent to handle high-grade mezzotints, etchings, etc., wanted by a N. Y. Gallery. References required. Address K. C., American Art News.

Mathias Armbruster

Mathias Armbruster, widely known for his art in producing scenery for the Shakespearean productions of Edwin Booth, John McCullough, Thomas Keene, Robert Mantell and other noted actors, recently died at his home in Columbus, Ohio, aged 81.

His scenic studio was said to be the first established in the U. S. With his sons, Adolph and Albert, Mr. Armbruster produced the scenery for many noted plays. Born at Ebingen, Wurttemberg, Germany, Mr. Armbruster emigrated to America in 1859 at the age of 20. During the Civil War he served three years in the 28th O. V. I. At the close of the war he married Miss Katherine Hegele and removed to Columbus.

FRENCH & COMPANY
Works of Art

6 EAST 56th STREET, NEW YORK

ANTIQUE TAPESTRIES
EMBROIDERIES

VELVETS
FURNITURE

ARTISTS' EXHIBITION CALENDAR

Baltimore Watercolor Club, 245 W. Biddle St., Baltimore, Md. Peabody Galleries, March 9-April 11. Work received March 1.

National Academy of Design, 215 W. 57 St.—96th annual exhibition, March 5-April 3, 1921. Works received Feb. 10, 11, from 9 A. M. to 5 P. M.

New York Watercolor Club, 31st annual exhibition, Fine Arts Galleries, 215 W. 57 St., Jan. 15-Feb. 6, 1921. Exhibits received at Galleries Dec. 30.

Philadelphia—Pa. Academy—116th annual exhibition, Feb. 6-Mar. 27, 1921. Entries by Jan. 5; works received to Jan. 17. W. S. Budsworth & Son, 424 W. 52 St., will receive N. Y. works to Jan. 13.

Society of Washington Artists, Corcoran Gallery, Washington, D. C.—13th annual exhibition, Jan. 15-28. Works received, Jan. 6, 7, 8. Varnishing day, Jan. 14.

Society of Independent Artists, 5th annual exhibition, the Waldorf-Astoria roof in Feb. Works received through Jan. 15.

SPECIAL NEW YORK EXHIBITIONS

Ainslee Galleries, 615 Fifth Ave.—Permanent exhibition of choice examples of Inness, Wyant and Murphy. Pastel portraits by A. Garfield Learned through Jan. 15.

Arden Studio—Ritual and theatrical masks. Decorative costumes by Mme. Maria Gallenda of Venice, Jan. 3-15.

Arlington Galleries, 274 Madison Ave.—Portraits and landscapes by Ernest L. Ipsen, A. N. A., continued to Jan. 1.

Babcock Gallery, 19 E. 49 St.—Annual exhibition of cabinet pictures by American painters, to Jan. 1.

Brooklyn Museum—Collections of the late Robt. W. W. Paterson. English XVIII C. paintings, Corot, Diaz, Isabey, Oriental and Near East art pottery, glass, figurines. Early American silver.

Century Club Association, 7 W. 43 St.—Paintings from Duncan Phillips Memorial Art Gallery, to Dec. 31. Admission by card only.

City Club, 55 W. 44 St.—Pictures by Leon Dabo.

Daniel Gallery, 2 W. 47 St.—Paintings by Charles Demuth, to Jan. 1.

Dudensing Galleries, 45 W. 44 St.—Paintings by Blakelock, Inness, Wyant, Pissaro, Sisley, Cezanne, to Jan. 1.

Durand-Ruel Galleries, 12 E. 57 St.—Works by Mary Cassatt continued.

Ehrich Galleries, 707 Fifth Ave.—Paintings of the Madonna, early schools, to Jan. 1.

Feragil Gallery, 607 Fifth Ave.—American Art in Paris by P. H. Bruce. Recent paintings by Geo. Inness, Jr. Paintings by J. Alden Weir, Frank Duveneck, to Jan. 1.

Folsom Galleries, 104 W. 57 St.—Watercolors by Harry de Maine, Dec. 27-Jan. 7.

Grolier Club, 47 E. 60 St.—Fine Printing from Didot the elder to the Ashenden Press, to Jan. 1.

Hanfstaengi Galleries, 153 W. 57 St.—60 Etchings by Kasimir.

Hispanic Museum, 156 St. and Broadway—Spanish works of art. El Greco, Velasquez, Goya.

556 Fifth Ave.—Etchings by Whistler.

Hotel Majestic, Salon, Central Park W. and 72 St.—Paintings, "Marvels of the Sunrise," by J. W. Hawkins and Historical Paintings by John Ward Dunsmore.

Kennedy Galleries, 613 Fifth Ave.—Boston Etchers, Frank W. Benson, W. H. Bicknell, Sears Gallagher, F. G. Hall, Lester G. Hornby, Chas. H. Woodbury, to Jan. 1.

Little Gallery, 4 E. 48 St.—Handwrought silver.

Macbeth Gallery, 450 Fifth Ave.—4th Annual Exhibition of Intimate Paintings, to Jan. 1.

Metropolitan Museum, Central Park at E. 82 St.—Fifth Annual Industrial Exhibition. Open daily from 10 A. M. to 5 P. M., Saturday until 6 P. M., Sunday, 1 P. M. to 6 P. M. Admission Monday and Friday, 25c.

Macdowell Club, 108 W. 55—Designs by Maxwell Armfield, for the Greenleaf Theatre, Dec. 27-Jan. 7.

Milch Galleries—Etchings and color etchings by Wm. Meyerowitz, to Jan. 31. Portraits by Albert D. Smith, Dec. 27-Jan. 8.

Mussmann Gallery, 144 W. 57 St.—General exhibition, etchings and paintings by Blampied, Hankey, Higgins, Shope, to Jan. 7.

Montross Gallery, 550 Fifth Ave.—Works by Vincent van Gogh. Admission 25 cents. Selected water-colors, through Dec.

Municipal Art Gallery, Washington Irving H. S. Irving Place—Eighth annual exhibition by the Association for Culture, to Feb. 28. Weekdays, 10 A. M. to 10 P. M.; Sundays, 2 to 10 P. M.

National Arts Club, 119 E. 19 St.—Art expression by members, painters, sculptors, decorators, craftsmen and architects, to Dec. 29.

N. Y. Public Library, Fifth Ave. and 42 St.—Print Gallery, Room 321, American lithographs of today, to Jan. 15. Stuart Gallery, Room 316, French prints, XVI to XVIII Cen., to Jan. 1.

Pen and Brush Club, 134 E. 19 St.—Annual thumbbox exhibition, to Jan. 1.

Powell Gallery, 117 W. 57 St.—Oils by 26 American artists, through Dec. 29.

PAINTINGS

BY

American Artists

WILLIAM MACBETH

Incorporated

450 Fifth Avenue - 40th Street - New York City

Vernay

Old English Furniture—Old English Pottery—Old English Glass—Old English Silver—Old English Pewter. Original Examples.

New York. 10, 12, 14 E. 45th Street
London. W. 217 Piccadilly

PAINTINGS

BY

Jean Gabriel Domergue

NOW IN THE

Belmaison Galleries

JOHN WANAMAKER

Fifth Gallery, New Building

PICTURES BY
OLD MASTERS

"The Toilet," by Pietro Longhi.

One of a pair on panel.

Size 22" x 18 1/2".

MAX ROTHSCHILD

The Sackville Gallery

RARE MASTERS
EXCEPTIONAL EXAMPLES

28, Sackville Street
London, W. 1.

Walter Tittle, who spent most of the summer in the West making portrait etchings of the Presidential candidates and men of importance connected with the campaign, has returned to his N. Y. studio, 3 N. Wash. Sq. An autographed presentment of Senator Harding on view at the Ehrich Galleries is good proof of the success he achieved in the undertaking.

Very truly yours,
Chas. R. Lamb.
N. Y., Dec. 21, 1920.

BOSTON

The exhibition by a group of seven Canadian artists which started in Toronto and since last spring has been making the rounds of art galleries in the larger art centres of the country, has finally arrived here. The works are shown through Jan. 1 in the Renaissance Court of the Museum. The real nature of the original show, that which caused so much favorable comment on the part of Canadian and N. Y. critics, is a matter of conjecture, and Boston art lovers will never know. What became of many of the representative paintings spoken of in the original show is likewise a question. That part which eventually landed here amounted to a bare 30 paintings. To gain some idea of the depletion in numbers and quality one may cite the example of F. H. Johnson, one of the group. Of his 18 canvases shown in Toronto, only three are now hung, and these small decorative panels. Judging by a Canadian critic, Mr. Johnson's two prodigious decorative canvases, "Fireswept," and "Beaver Haunts," were one of the distinctive features of the original show. The museum authorities cared so little about this exhibition of Canadian painters that no formal opening was announced and no publicity regarding it was furnished the press.

The seven men who were once members of the conservative Ontario Society of Artists and who have banded together to demonstrate the paintable qualities of Canada and their own ability to interpret it are: Frank Carmichael, Lauren Harris, A. Y. Jackson, F. H. Johnson, Arthur Lismer, J. E. MacDonald and Tom Thompson. These pictures give a good idea of the rugged, barren, fireswept waste lands of the colorful Algoma region of Canada. There is also a brutal strength and vigorousness in the rendering, but of beauty, of charm, of intimacy, of human interest, the works have nothing to offer. One likes the work of Lauren Harris the best. He shows five canvases, three boldly painted, of simply constructed old houses in winter, a landscape and one exceptionally virile decorative piece called "Algoma Hill." The latter is the most important contribution to the show. The painting by J. E. H. MacDonald, "The Wild River," is really nothing more than a design in color. A riotous, disordered mass of brilliant colors, it has little, if any, semblance to a river, yet as a decoration it presumably has value.

While Boston may not take to this class of paintings any more than it did a year ago to the so-called modern French paintings, the displays have made for good, as they have given a stimulus to the exhibition of examples of some of the best present-day American painters at the Art Club. This last-named show is undoubtedly one of the most stimulating and worth while that the town has seen in years and has crowded the galleries as never before. It will be reviewed next week. Sidney Woodward.

PHILADELPHIA

Selected with fine discrimination there has been placed on view at Newman & Son's Gallery another group of works assembled by Miss Alice Ewing for exhibition during the month beginning Dec. 15. There are three large decorative canvases by Joseph T. Pearson, Jr., "The Twins," a figure subject, exhibited at one of the Academy annuals about three years ago; "Winter," in which a group of wonderfully real ducks are the leading feature, and a landscape, touched with the brush of the impressionist entitled "The Old Mill." Paul King is represented by two works, already described in the AMERICAN ART NEWS as figuring in anterior exhibitions, "The Quarry" and "Winter" and a group of four others of smaller dimensions equally true to nature, good example of sane landscape painting. Alice Stoddard shows two excellent portraits, one of Mr. Chas. Sinnickson, the other of the girl "Lola." Adolphe Borie's works are a portrait of Paul Cret, the well-known architect, and of a youth "Peter Hare." Joseph Sacks, a rising young painter, shows his ability in a "Study of a Blonde" and two golden landscapes, "Early Fall" and "Tohockon Creek."

English and French XVII C. painters are represented in a group of about 50 works from the Johnson collection now exposed in Memorial Hall, Fairmount Park. There are portraits by Reynolds, Raeburn, Hogarth, Chardin, Ingres and Fragonard. Landscapes by Constable Turner, William Watts, Moreland, Old Crome and fine still lifes by Chardin. The group as here exposed has not at present writing been catalogued but that aid to the visitor is promised. Meanwhile labels have been used that are of some assistance. The pictures are beginning to show signs of wear and tear, some of the frames are damaged and there is certainly evidence of too much restoration in certain of the larger canvases. The public interest in viewing its own property is rather slack, judging from the attendance, possibly the burden of taxation imposed on the people for the privilege of possessing these examples of the art of the past has caused them to expect more for their money. The Pa. Society for Insurance on Lives, trustees of the estate of John G. Johnson, has brought suit against the city for the cost of storage, maintenance and insurance of the collection.

Eugene Castello.

ART AND BOOK SALES

"ART HOUSE" PORCELAIN SALE

A noteworthy dispersal of art objects assembled by Mr. Thomas B. Clarke at the direction of the Art House, Inc., Clarence J. Dearden, manager, successor to the Art House of Mr. Clarke the individual, who announced his retirement from business after the incorporation of the Art House some two years ago, will be held at the American Art Galleries on the afternoons of Jan. 3-8, inclusive.

The objects to be sold represent purchases of a quarter of a century made by the late Edward Runge, recognized as an expert, and undoubtedly the largest and one of the most sagacious buyers of fine Chinese art objects sent by this country to the Orient; and they represent also a discriminating assemblage and assortment of these purchases by Mr. Runge, and of other purchases, an apportioning of them in pairs and garnitures, a balancing of them according to size and color, by Mr. Clarke. During a considerable period of the time while Mr. Runge lived, and in the years since his death, Mr. Dearden has been associated with Mr. Clarke, and has become known as an expert whose authority and judgment are not seldom invoked by the U. S. Customs in questions pertaining to Chinese ceramic art.

The present aggregation of more than 1,200 lots comprises the entire collection of vases and curios of the Art House, which purposes to widen its scope in the future to deal in other antiquities—textiles, potteries, furniture, metals, and the interesting, important and until recently overlooked works of the early American portrait painters—in short, attainable antique objects for the adornment of a beautiful home. Fine porcelains coming out of China of recent years have been exceeding few (except those of us who can see no difference 'twixt gilt and gold)—and where may one look to buy fine porcelains when the Chinese and Japanese are themselves now buying back choice examples of this Celestial fistic art both from Europe and America?

The collection is a comprehensive one—blue and whites of practically all types, decorated pieces in the most simple and the most complex motives and in a vast intriguing maze of bewildering chromatic seduction, and single colors (once called solid colors) showing a refinement of tonal differentiation which makes their optical music all but audible.

In this single color group will be found the greatest distinction of the collection, which includes, however, besides the porcelains, glass of the Ch'ien-lung period, jades, agate, wood carvings, bronzes, cloisonné and other enamels, and such a collection of Chinese ivory carvings as has probably not before been offered for sale in N. Y.—these in the higher realms; besides, many Japanese netsuke and other small carved utilities and ornaments.

Noted Literary Items Sold

Among the items in the Robert Pariser sale at the Anderson Galleries last week was the first copy offered at auction in this country of "La Libre Belgique," the Belgian war newspaper. There were all the issues from its commencement to its final number on Nov. 12, 1918. It was a copy in excellent condition of the rare clandestine periodical, the "Bulletin of Patriotic Propaganda," which was the thorn in the side of Von Bissing for so long. It was sold for \$1,000. The name of the successful bidder was withheld by the auction company.

Another item was a noteworthy collection of deeds signed by John Milton. Milton's signature is rare and usually sells for a high price. These specimens, however, were obtained by Dr. A. S. W. Rosenbach for only \$105. There were six deeds, one dated Jan. 14, 1657, had Milton's signature and that of Elizabeth Woodcock, the mother of his second wife.

Accompanying the documents was a fragment of a letter signed "J. M." The deeds were relative to monetary transactions. They were quite unknown to Milton's biographers, having only recently been brought to light. They belong to two different periods of Milton's career. The real importance of the documents lies in the fact that in them there are at least papers signed by Milton in his "Paradise Lost" period. Probably no others exist, for experts are generally agreed that the receipt for "Paradise Lost" in the British Museum is not in Milton's hand at all.

Book and MSS. Sale

Books, MSS. and letters were sold at the American Art Galleries Monday aft. and eve. for a total of \$10,299.50. The MSS., first editions and other items in the collection were from several private collections, including part of the library of the late H. S. Marlor, of N. Y. The aft. session amounted to \$7,445, and in the eve. to \$2,854.50. Among the sales were:

First edition of Pentateuch, printed in Hebrew, 1482; F. Andrews, \$1,100.
Original MSS. of Lord Byron's "Prometheus"; A. Swann, agent, \$400.
Original MSS. of William Harrison Ainsworth's "Stanley Breton"; Gabriel Wells, \$200.
Thomas Aquinas, Summa de Articulis Dilei; L. C. Harper, \$330.
Biblia Sacra Latina, printed by Jensen, 1476; L. C. Harper, \$200.
William Caxton, Vincent de Beauvais, 1490; L. C. Harper, \$210.
William Caxton, translator, Saint Jerome, Vitas Patrum; L. C. Harper, \$240.
Donatus, one of earliest specimens of type printing; A. Swann, agent, \$215.
Original MSS. of Bret Harte's Jeff Brig's Love Story; A. Swann, agent, \$375.

At the third and final session Wed. aft. the sales amounted to \$7,827, making a total of \$18,124.50 for the three sessions.

Among the sales were:

Original MSS. of The Professor at the Breakfast Table, by Oliver Wendell Holmes (handwriting of author); J. Adams, \$2,300.
Original MSS. of Oliver Wendell Holmes' The Minister Plenipotentiary; J. Adams, \$170.
Martin Luther's copy of Horace, with numerous marginal notations in his autograph; J. Adams, \$310.
MSS. Biblia Sacra Latina, late XIII century, written in small early Gothic characters; J. Adams, \$350.
MSS. Psalter in Italian; L. C. Harper, \$240.
MSS. Missalis Romanum, cum Calendario; to L. C. Harper, \$340.
Philipp Melanchthon, De Supputatione Motus Solis; J. Adams, \$330.

Bruce & Moore Libraries Sale

At the first session of the sale of the libraries of the Rev. Jas. M. Bruce and the late R. W. Moore at the Anderson Galleries, Dec. 15, the total was \$1,700.85; and at the second session, Dec. 16, \$2,116.05, making a grand total of \$3,816.89. Included in the sales were:

Works of Thos. Hardy, Wessex Edition. Gabriel Wells, \$135.
Works of Theodore Roosevelt, Elkhorn Edition, limited. Gabriel Wells, \$115.
The Dore Dante, translated by Rev. Henry Francis Cary, autograph edition, limited. Empire Book Shop, \$72.50.
Works of Dickens, illustrations on India Paper. G. P. Putnam Sons, \$62.50.
Works of Balzac, edited by Geo. Saintsbury. Dumbarton & Co., \$57.50.
Scott's Waverly Novels, choice set. G. P. Putnam Sons, \$62.50.

Henry J. Heinz Sale

(Concluded from last week)

At the third session of the Henry J. Heinz sale at the American Art Galleries, Dec. 15, the total was \$5,442. Among the sales were: Needie painting, English 18th C. Dr. Tinne, \$170. Pair Chinoiserie lanterns, Ch'ien-lung. C. W. Feigan-span, \$120. Fuchien statuette, Kwanyin, Ming (7½ in.). H. F. William, \$100. Porcelain statuette, Kwanyin (8 in. h.). S. Ormond, \$110.

Enamel bowl, 18th C. H. Howard, \$105.

The fourth session of the sale of the Henry J. Heinz collection at the American Art Galleries amounted to a total of \$5,881. Sales included:

Chinese lacquer box, irregular oval; T. Miklevich, \$240. Carved ivory group, "The Flagellation"; Mr. Harding, \$130. Carved ivory group, "Beau and Belle"; J. Peters, \$105. Carved ivory triptych; Dr. Kahanovitz, \$175. Carved ivory triptych; Dr. Kahanovitz, \$125. Carved ivory tankard, German renaissance; Olivetti & Co., \$110. Carved ivory bas-relief, "The Death of Boadicea"; Sam Scheppa, \$230. Two ivory figurines; Sam Scheppa, \$165. Carved ivory tusk; Dr. Kahanovitz, \$210. Carved ivory tusk; Sam Scheppa, \$140.

At the concluding session, Dec. 18, a green jade covered urn, modeled after the sacrificial vessel, brought the highest price, \$800.

Among the articles sold were a writer's ornament of gray jade, which brought \$150; green jade hanging vase in flattened pear shape, \$525; citron tree in Peking enamel vase, \$380, and a Chinese jade flower garden, \$380. The sales on the final day totaled \$23,651, and the grand total of the four sessions totalled \$53,756.

EXHIBITIONS NOW ON

(Continued from Page 2)

Fine Books and Bindings

Fine bindings and rare books are shown to Jan. 1 by Ernest Dressel North. "The designs of the bindings," says Mr. Cortissoz in the N. Y. Tribune, "represent two types, which might be called the classical and the romantic. Good binding strives to keep the mood of the work which it incloses. For instance, Mr. North has a handsome copy of Marcus Aurelius, the binding of which is decorated with a severe classical design. Indicating the other style, Browning's *Bells and Pomegranates* is contained in a cover decorated elaborately with conventionalized pomegranates and gold leaves. The exhibition represents specimens of binders of the XVIII-XX C., among which are the following: Of the French school, Allo, Chambolle-Durn, Cuzin, David, Mercier, Marius-Michel and Simier; of the English, Bedford, Cobden-Sanderson, De Sauty, Doves Bindery, Little Giddings and others; of the American, Bradstreets, the French Binders and Stikeman & Co.

Caroline Van H. Bean at Ferargil

A collection of charming street scenes by Caroline Van H. Bean is on at the Ferargil Galleries, 607 Fifth Ave., through Jan. 1. With a decided eye for the pictorial the artist has selected such subjects as "Broad Street," "Faunce's Tavern," "Orchard Street," "Lower Broadway," "Metropolitan Tower" and "Wall Street," and has infused into them delicate color and grace of handling. She has aptly rendered the character of "St. Marks in the Bowerie," "India House" has good drawing and composition. "Fifth Ave., 1918," "The Curb—Broad Street" and "St. Paul's" are also good subjects.

Glenn C. Henshaw at Touchstone

Variety of technique and viewpoint characterized the group of canvases by Glenn Cooper Henshaw, shown at the Touchstone Galleries, 11 W. 47 St., through Dec. 11. The exhibition covered the greater part of his art career and oils, drawings and pastels are the mediums in which he has worked.



Fine examples of the Early Italian, Dutch XVIIth Century and English XVIIIth Century Schools.

ARTHUR RUCK

Galleries: 4, BERKELEY ST., PICCADILLY, LONDON, W. 1

LEWIS AND SIMMONS

Rare Objects of Art and Old Masters

605 Fifth Avenue

NEW YORK

LONDON—180 New Bond Street

PARIS—16 Rue de la Paix

The RALSTON GALLERIES

High Class Paintings of the Early English & Barbizon Schools

Original Etchings, Colored Sporting Prints & Old English Mezzotints

12 East 48th St., New York

Charles of London
718 Fifth Avenue
New York

C. & E. CANESSA

Antique Works of Art



Paris: 93 Champs Elysees

Naples: Piazza di Martir

New York: 1 West 50th St.

Picture, Studio and Gallery Lighting

EXPERT ADVICE

I. P. FRINK, Inc.

24th St. and 10th Ave., New York

ARNOLD SELIGMANN

Works of Art

23 Place Vendome, Paris

Arnold Seligmann, Rey & Co.
Incorporated

7 W. 36th St. New York

R. C. & N. M. VOSE

ESTABLISHED IN 1841

HIGH CLASS PAINTINGS

EARLY ENGLISH
BARBIZON
AMERICAN
MODERN DUTCH

BOSTON

398 BOYLSTON STREET

Scott & Fowles

ART GALLERIES

590 Fifth Avenue

Between 47th and 48th Streets

NEW YORK

JACQUES SELIGMANN

& FILS

57 Rue St. Dominique

(Ancien Palais Bagan)

PARIS

Jacques Seligmann & Co. INC.

705 Fifth Avenue

NEW YORK

Young's Art Galleries

Paintings

by American Artists

Art Notes and notices of current exhibitions mailed on request

66 East Jackson Boulevard
CHICAGO

M. O'BRIEN & SON

Established 1855

Paintings, Etchings, Mezzotints, Antique Furniture, Tapestries, Porcelains, Pottery and Lamps.

670

North Michigan Avenue

CHICAGO

REVELL & CO.

Fine Persian

Oriental Rugs

CHICAGO

Wabash Avenue and Adams St.

ANDERSON ART GALLERIES

426 S. Michigan Ave. CHICAGO

Foreign American PAINTINGS

THE F. A. BRYDEN COMPANY

Specialists in Frame Making, and Restoring Oil Paintings, Water Colors and Prints

The Bryden Art Galleries

217 SOUTH WABASH AVENUE CHICAGO

Telephone Wabash 8948

N. E. MONTROSS

Works of Art

MONTROSS GALLERY

550 FIFTH AVE. NEW YORK

JOHN LEVY GALLERIES

High Class Paintings



559 FIFTH AVENUE
NEW YORK

Paris: 28, Place Vendome

DREYFOUS

582 FIFTH AVE. NEW YORK

Antique and Modern WORKS OF ART

Furniture, Enamels, China, PARIS Fine Leather Goods, Etc. LONDON

E. C. BABCOCK

Successor to Snedecor & Co.

Established by John Snedecor in 1852

Fine Quality Paintings

19 EAST 49th STREET NEW YORK

FRANK PARTRIDGE

Old English Furniture

Antique Chinese Porcelains

& WORKS OF ART

6 WEST 56th STREET NEW YORK

26 King St., St. James', London

The Home of Old Masters

Where you can find Rare Paintings

from the 13th to the 20th Centuries

WESTON GALLERIES

623 Lexington Ave. NEW YORK

Telephone Plaza 4028

R. DUDENSING & SON

PAINTINGS by

George Inness A. H. Wyant

R. A. Blakelock Twachtman

and other American artists

45 West 44th Street Between Fifth and

Sixth Aves.

Satinover Galleries

IMPORTERS OF Selected Old Masters

27 West 56th Street - New York

Arthur Tooth & Sons, Ltd.

Established 1842

High Class Paintings

New York: 709 Fifth Ave.

London: 155 New Bond Street

Holland Galleries

(Established 1858)

American and Foreign Paintings

500 FIFTH AVENUE, NEW YORK

N. W. Cor. 42nd St.

Hudson Forwarding & Shipping Co.

Custom House Brokers and Forwarding Agents

24 STATE STREET NEW YORK, U. S. A.

TELEPHONE BOWLING GREEN 5696-5697-5698

We specialize in clearing through C. Toms

ANTIQUES, WORKS OF ART, PAINTINGS, &c.

WE HAVE EXCELLENT FACILITIES FOR HANDLING

SHIPMENTS TO OR FROM ALL PARTS OF THE WORLD

Phone, Wabash 6115

GERDA AHLIM RESTORER OF PAINTINGS

from the Royal Old Pinakothek at Munich.

Does Every Kind of Restoring Work on Paintings

ALSO CLEANING OF COLLECTIONS

1708 Auditorium Tower Chicago

London
Osaka
Peking

Kyoto
Boston
Shanghai

YAMANAKA & CO.

680 Fifth Avenue, New York

WORKS OF ART

FROM

JAPAN AND CHINA